

ST.
PAUL'S
CHURCH

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ST PAUL'S CHURCH CAMBRIDGE - MASS.

DESCRIPTION, EXTERIOR AND INTERIOR
By The REVEREND JOHN J. RYAN, I. P. P.



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FOREWORD



THE present booklet is given publication at the expressed wish of His Eminence, Cardinal O'Connell. After listening to a report, by the Pastor, of the work on St. Paul's Church, then near completion, His Eminence enthusiastically said, "The edifice you describe, Father Ryan, is a book in stone, and must be put into print. At the first opportunity, I enjoin you to write what you have said to me, and a great deal more; for I see that you have indicated but the merest outline of the effort put into the church. It would be an absolute loss to leave unrecorded the lessons conveyed by that edifice, interiorly and exteriorly embodied in symbolism and embellishment. All this, I repeat, should be prepared for the inquiring public."

The frank opinion of the Cardinal so freely spoken, was wholly unexpected; it was, therefore, most gratifying.

At the first free time, the Pastor set himself to writing an account of all that had been achieved by the erection of St. Paul's. The labor proved not a task, as perhaps one might suppose, but most pleasurable because the mental review of plan and detail, of decoration and furnishings, appeared like building anew without the worry and toil required by the actual construction of the edifice.

The Cardinal's words became clearly understood, and anxiety grew that the descriptions set down might fail their purpose, namely, to illumine the faithful and any others who should desire to know the meaning or significance of the illustrations and emblems of Christian teaching.

Reports of the beauty of the church had found their way to the public. Although time is demanded for thorough workmanship, especially where there is artistic detail, interest grew apace, until the wish was expressed most urgently to have the church opened. Much remained for the workmen to do; furnishings in large measure were lacking, so that it was a real difficulty to find a way to

gratify the public request. For the reasons stated, the dedication of the church must be deferred until the Fall, but the delay seemed too long. Easter Sunday 1923, the doors were opened. The faithful crowded each service. Their enthusiasm was overflowing. They came with friends for Vespers, and the number of visitors was such, that to accommodate all, it was necessary to leave open the church into the evening hours. Many sought a printed explanation of all they beheld. The assurance of a booklet, explanatory of everything to be seen in their church, was welcomed with joyful satisfaction.

It is said that some painters of our day belittle, more or less scornfully, churches and church architecture in this country; and, what is more to be deplored, openly assert that religion has lost its vitality and no longer holds within itself the power of inspiration. Vainly is it pointed out that the need of place and money, varying changes in the populace, local encroachments by business or civic requirement are the causes which hinder the erection of churches like those of olden days.

On the side of the believer, the question is asked, if the fault is not within themselves? If faith is dead, how can they catch the vision that religious conception gives forth? Be that as it may, some artists, not of the Catholic faith, who visited St. Paul's on Easter Day conceded this church to be an exception in their experience.

Even before this occurrence a certain Catholic artist, now engaged in special work abroad, told the Pastor the joy he felt that his own parish church, the place of his nativity, was a strong refutation of the contention held by a class of artists who seemed bent upon belittling every honest endeavor put forth in church building, condemning it as unworthy of the consideration of real art.

May we say further that the gentlemen who were favorable in their criticism of St. Paul's were not suffered to depart without having been informed that previous to the World War a school of Modern Christian Art had flourished in Belgium and the lower provinces of Germany along the Rhine. Members of this school were professional men of note who had adorned chapels, palaces,




HIS EMINENCE CARDINAL O'CONNELL

and some later churches in a manner that challenged the standards of ages; and it was not thought an exaggeration when judges declared some of the productions surpassed many of the accepted paintings of the days ago.

A professor from this school of Modern Art has been employed in painting several subjects to be placed in the New Church. St. Paul's is abreast of present day requirements; it is prepared to face religious demands of whatever kind; for it is "The Church of the living God, the pillar and ground of truth."

“THE CHURCH PIAZZA”

UST off Massachusetts Avenue, the principal thoroughfare of the city, a little to one side and parallel, in a piazza all its own, rises the new St. Paul's Church. Architects, educators, and well-informed individuals have declared it to be among the handsomest of the late buildings erected there, and of such character as to do credit to Cambridge. The site is the center of the Parish. The principal streets radiate and make easy access from all directions. From the farthest boundary, the faithful may come to service within a short ten minutes. The location happens to be the focus of the boulevard system planned for, and even beyond, greater Boston. It is at the head of the "Gold Coast," a term given to the street on which front the splendid dormitories of the reputed wealthy students of Harvard.

While viewing the buildings in company with Mr. Edward T. P. Graham, the architect, the President of one of the best Art Clubs of Boston unhesitatingly asserted the site to be the most European, so far as had come under his notice in this country. By way of explanation he stated that in the old countries it was almost universal to build churches apart from the noise and rumble of traffic; thus, it happens the important churches occupy, each its own piazza, where the quiet recollection befitting religious devotion prevails, and when the service is ended, the congregation may have easy egress to the spacious area without.

St. Paul's Church is of the Lombardic style of architecture; this was deemed best suited to the type of buildings in the vicinity which, for the most part, make up the University group. The front of the church which opens on the piazza extends along DeWolfe Street west, until it meets Mt. Auburn Street south, then eastward through the playground of the Parish School. On the west side rising to a height of 187 feet is the campanile, so attractive as to merit praise from all.

Whatever view of the edifice one takes, the dominating presence of the campanile is felt. As it lifts itself clear above the housetops,

it is a striking feature in the landscape and stands out before all who travel in that direction along Massachusetts Avenue. As we cross the Harvard Campus to the side of Widener Library, the charming sight of the campanile and the church facade arrests the attention and not infrequently stays the hurrying footsteps that a second and longer look might be obtained. The Larz Anderson Bridge offers another good view; but most people agree the best of views is from Memorial Drive which skirts the Charles River; for there, the whole building and campanile are seen completely. At the proper distance, the effect produced has slowed the speed of the autoist for a more satisfying glance, and has called forth many cordial expressions of approbation. The campanile, looked at from Memorial Drive, has been likened to "a lily lifting itself above the stalk."

As one looks upward, his eye delights in viewing the finish at the topmost part of the tower. The design is an octagonal crown surmounted by cross, resting upon the stone slab (the roof to the belfry itself); but at the distance below, the diadem seems placed upon a cushion, fringed round about by trappings which are beautiful and fitting. One marvels that brick and stone could have been wrought into the design, even as the deft hand weaves into costly fabric. The clock dial has its proper place; the sweet-toned Westminster chimes ring out the hour on the quarter, and if it be at the angelus, the silvery notes of St. John The Baptist bell tell out the salutation of Gabriel. The eye follows downward the plain shafting of the tower, relieved at intervals by hollow squares that bestow life and buoyancy to the surface.

The constructive material is brick with free stone trimmings. These are employed almost solely in the structures of the vicinity, and judged by the surroundings, the few attempts made to use stone altogether have not been satisfactory.

It is estimated that more than one million bricks were used in construction, but they were used with elaborate design and skill. The pattern bordering the walls at the church eaves is wrought in such wise as to appear crocheted and inserted in a rich fabric. Over the window tops, the courses of brick run in wavelike order, establishing a nice divisional line along the solid masonry. At the time of

erection, an edition of the Bricklayers' Journal called attention to the variety of design followed in the church, and commended the skill of the tradesmen who had been so successful in the undertaking. Some building constructors have not hesitated to say that a lesson is furnished by showing how bricks may be used even for the artistic, thus relieving the plainness of the wall now commonly erected.

The front and rear walls of the church display raised lines, perpendicular, and spaced at small intervals, that catch light and shade until the surface area appears to be in plaited folds. In the rear wall, on a line with the tabernacle and facing the street, is a richly sculptured crucifix of stone; a hood shelters the crucified form of the Saviour which is lighted in evening hours by an overhead electric light. The eichorn at the street corners of the old world is reproduced in this new country.

The front wall of the church follows the plaited rows as on the rear wall, but with far different effect. High up at the center there is a most perfect rose window, the frame of stone and ornate, while the glass panels, flashing out colors of richest red and green and blue, transform the appearance into fascinating interest. Indeed, as one visualizes, fancy reveals brooch antique with jeweled center, golden chains and pendants. The window becomes the central jewel; the golden chains are the parallel lines in the masonry tipped by crosses indentured, except the outer drop chain on either side; for these support the sculptured armorial bearings of Benedict XV and those of His Eminence, Cardinal O'Connell.


Unlike anything else in the outward arrangement is the facade of stone, substantial in form and point of detail. The pediment carries to the right and left, sheltering the tympanum, which, in turn, is supported by the frieze; the whole resting upon the ornamental capitols of clustered columns, placed at the divisional spaces that form the entrances. The doors are deeply recessed in casements of stone slabs, large, and of bordered ornament. The vine is worked into the design and even on the capitols of the pillars.

St. Paul's Church is the formal expression of an unqualified belief in revealed religion and the Divinity of Christ. Looking at the frieze, this faith is disclosed by the Angel of Revelation supporting a

cross; towards the cross are ancients looking for the salvation that shall be the gift of the cross; and, counterbalancing, are to be seen the Christians who also regard the cross as the source of salvation and every spiritual good. The tympanum exhibits a beautiful bas-relief bust of St. Paul, the interpreter of the old law and the new law, his finger on the text and the page held open by the sword grasped in his left hand. The text is engraven on the rim of the tympanum and reads; "The church of the living God, the pillar and ground of truth." (1. Timothy. Chapter III.) The quotation from St. Paul, the Patron of the church, is the key to the complete understanding of everything within and without this temple of the Lord. The scriptures, history, the arts, and science have been called upon, in some measure, to contribute to the elaboration of the text that revealed truth shall prevail. Undertaken in this spirit, the "book of stone" is wrought. To read the open page a visit must be paid within.

II

"THE CHURCH BEAUTIFUL"

HE massive oak doors, decorated by great hinge spreads of bronze and after arabesque pattern, the untouched surface portions also studded by square-head bronze nails, swing open easily at the turn of the bolt and the visitor to St. Paul's steps at once into the unusually commodious vestibule. This is finished to resemble a cloister chapel, for the intention is to dedicate it to the legionaries of the Parish who served in the late war.

In length the vestibule is the width of the church. The pavement is marble; three semi-domes flanked by recessed squares divide the ceiling; the electric lamps find place within each dome; the walls are panelled in quartered oak; jambs, casements, and inside surface of all doors are richly carved; from the recesses the faces of saints and angels look out; and symbolic emblems hold the attention. The instinct is to delay for minute examination, but the beauty of the church interior, visible through the leaded glass screen, is so alluring as to postpone further inspection of good carving and impulsively the swinging doors are pushed open that the church beautiful may be viewed in its entirety.

The vaulted ceiling, chastely ornamented and arranged in sections, the stone pillars, gracefully sweeping arches, the bas-reliefs depicting selected scenes of the Saviour's life that fill the clere story, the gorgeous stained glass windows above and below, the marble wainscoting along the side walls reaching to window sill, the transepts, but most glorious of all, the altar and sanctuary, all joined in harmonious relation, give the effect of majestic dignity, enough to stay the advancing step, and suggest a more studied survey.

One day, well down in the nave, three craftsmen stood viewing the interior which, at the time, was receiving the final strokes of the decorative brush. Commenting upon the unity and symmetry and harmony of color they expressed their approval in words



of glowing admiration. Suddenly, one of them turned to the others exclaiming, "How, precisely, should this edifice be called? It is not a church, commonly understood, it is not a basilica. What, then, is its proper designation?"

"It is a temple, complete in vision and execution," was the answer promptly returned, "and I wish to state also," the speaker continued, "that I should desire, if it were possible, to have the church without pews, as at this moment, so that the open space, after the European way, might not be occupied by fixed sittings which detract so much from the sense of freedom and of beauty." Unhappily, the American plan must prevail.

The inquirer is told that the height of the ceiling from nave is $64\frac{1}{2}$ feet; the line on center is 160 feet; the cross space between the pillars measures 42 feet; and the width entire is 72 feet. The transepts impart additional width to the upper or sanctuary side, where the communion rail measures 100 feet over all.

So much of interest comes under the eye by close observation that a single visit will not suffice to see it all; but at the first and subsequent visits the one object to fasten attention, to attract without tiring all classes and individuals from the child to the aged man, the learned and the unlearned, is the sanctuary and high altar surmounted by a bas-relief which portrays the Ascension of Christ into heaven. This is becoming as should be.

The purpose of design is to combine relief and altar, establishing co-relation one with the other. This bas-relief is reported to be the largest single setting found in the country; its dimensions 40 feet by 28 feet are the measurement of the real wall area. In the center, the figure of Jesus (13 feet in length) looks down with benign expression and hands extended in blessing upon His disciples assembled below on Mount Olivet. The heavens are painted in exceptionally delicate blue; golden rays shine out from the glorified body of the Lord; clouds, flimsiest and heavy banked, sweep in and around carrying choirs of angels within their folds, which hide the visible Lord from the upturned faces of the disciples. Mary, Peter, and John are the central figures in the historic gathering.

The main altar is of paonazza quality, specially selected. The principal feature is the baldichino over the tabernacle, the interior of which is Venetian mosaics. The embellishments are striking and skilfully wrought with inserts of different hues. Arranged round the altar itself are twelve Brescia columns, "old rose color," each column symbolizing one of the apostles, the twelve pillars of the church; the particular saint intended is shown by the carved capitols which exhibit some scene of his life. On the architrave above the columns are shields on which is written some article of the Apostles' Creed, the constitution of the Church; for tradition teaches that before their dispersion into different nations of the earth the twelve, assembled on the side of Mount Olivet, formulated the Creed. Resting upon the architrave itself is a setting of caen stone, perforated, and so elaborate in workmanship and in arrangement as to contribute a border finish whose delineation forms a fret work that holds within the meshes some lesson of its own.

The truth of this is revealed by the figure of the Sacrificial Lamb, on the Epistle side, and, on the Gospel side, by the Pelican, Sacramental Symbol. At the center is the Cross; beneath the arms are birds of paradise (symbols of immortality) and in the ivy branches running through are birds, figurative of the souls of men. The lesson of the whole device is the Sacramental form of the Church, emanating from Christ in the tabernacle, seen in the Sacrifice of the Mass and found in the Eucharist.

To say it all in one word: Jesus, the true God and true Man, visible to the eye, is portrayed by the figure of the Ascension of the bas-relief, but He is "the Living Christ" upon the altar. "Going, therefore, teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost. Teaching them to observe all things whatsoever I have commanded you," was the commission to the Twelve; and these embodied the teaching in the Creed that is called after them. From Jesus in the Sacraments life-giving power is transmitted to the souls of men.

The text written at the church portals "the Church of the living God, the pillar and ground of truth" is unfolded and is the

expression visibly executed by the structural plan of the altar and the embellished elaboration of the setting.

Since the altar and rear wall are so extraordinary, it is wholly proper, it is an exaction, in fact, that the remaining portions of the sanctuary should be in entire accord. Happily, it is the case. The three walls are marble covered to the height of 27 feet. Siena marble of golden hue with Brocatelle (old convent Siena), disposed in panel form, render the sanctuary enclosure of surpassing splendor; it is a richly lined box to set forth the jewel's lustre.

Above the marble on the side walls are bas-reliefs of angel choirs with trumpets, cymbals, and other forms of musical instruments; a thoughtful border connecting the rear wall bas-relief. High above this border line, the walls sweep upward into the arched ceiling. The ceiling is coiffured, the blue setting of the center and the golden tracery on cream colored background make a design of hooded covering, quilted, of golden texture, bejeweled; a royal covering for the King.

The sanctuary pavement of marble is raised three feet above the auditorium. This fact enables worshippers to note any detail of the service; and, in the observance of ritualistic requirements, is of no little help to the officiating clergy.

III

THE CHURCH BEAUTIFUL

“The pillar and ground of truth.”



EITHER the simple profession of belief nor the expression of our religious convictions, portrayed under any form of art, is altogether sufficient to persuade; reason seeks the groundwork and evidence; “the pillar and ground of truth” must stand up boldly to the eye of the honest inquirer.

Now that explanation has been given of what is within the gates, let us step once more from the sanctuary into the nave; the testimonials sought are to be read on the walls in such easy fashion a child may understand.

The Scriptures are the source of evidence. The fact is brought immediately to the attention by the capitol of each pillar in the auditorium. The representations of the angel, the lion, the ox, and the eagle are moulded singly into the capitols. These are figures of art, emblematic of the four Evangelists Matthew, Mark, Luke, and John, adopted, it is said, from the Book of the Apocalypse. (Chapter 4) Rising from these, above the undulating arch, are bas-relief panels, eighteen in number, which exhibit special events of the Saviour’s life and occupy fully the area of the two opposing clere stories. Each panel is separated from its neighbor by the papal escutcheon, chasuble with golden cross surmounted by tiara, and the length of wall carrying intertwining ivy, both of which recall the words of Jesus, “I came to found a kingdom upon earth” (the shadow of that kingdom followed every incident of His earthly life); and again His words, “I am the vine: you are the branches” (John, Chapter 15).

Beginning at the organ loft, Gospel side of the church, and moving with the series which recall the principal events of His private life, let us attempt to read evidence from each panel.

The first panel is the familiar portrayal of the Annunciation. The message of the angel Gabriel was that the Child to be born of



the Virgin Mary was the Son of God, the Saviour of men. This message came directly from God Himself.

The Visitation, the second panel, reminds us of the Magnificat, both prophecy and canticle, expression of Mary's emotions and declaration of the fact to Elizabeth, who was divinely cognizant of it, "He that is mighty hath done great things to me, and holy is His name. For behold, henceforth all generations shall call me blessed" (Luke, Chapter 1).

The "Crib of Bethlehem" and the "Gloria in excelsis" are the features of the third panel. What more need be added?

"Behold this child is set for the fall, and for the resurrection of many in Israel" (Luke, Chapter 2) seemed to be uttered by Holy Simeon while we are looking at him and the Holy Family there in the portrayal of the Presentation, the fourth panel.

The four wise men journeyed from afar unto Jerusalem, thence to Bethlehem where they paid homage to the Infant Jesus. The historic fact is realistic when viewed in the fifth panel.

Warned at dead of night by the angel to "take the Child and His mother and flee into Egypt" (Matthew, Chapter 2) to escape the murderous sword of Herod is the composition of the sixth panel, the Flight into Egypt.

A striking incident was the finding of the Child Jesus seated amid the Doctors in the Temple. There He had been for at least three days. When questioned by His mother how it happened, He said to her: "How is it that you sought me? Did you not know, that I must be about my father's business?" (Chapter 2, Luke)

The workshop at Nazareth, where Jesus grew in wisdom and age and grace before God and men, is the subject of the eighth panel. Mary and Joseph are there also.

The ninth and last panel of the first series is the wedding feast at Cana, where, at the instance of His blessed Mother, the Lord Jesus performed the first miracle,—the changing of water into wine.

Following the ordinary sequence, we retrace our steps to the organ loft to read the second series of panels set in place on the Epistle side of the church. They cover quite completely the important acts of His public life.

The voice of the Heavenly Father from without the clouds, "This is my beloved son in whom I am well pleased, hear ye him," and the Dove descending upon the head of Jesus as he stands in the Jordan, after the water of Baptism have been poured upon Him by John The Baptist, are the lesson and testimony of the first panel in the new series.

The next one represents the selection of the Twelve who were destined to be the authorized teaching body of revealed truth; "Come after me." (Mark, Chapter 1)

In the third panel the Primacy is conferred upon Peter; "Feed my lambs; feed my sheep." (John, Chapter 21)

The "Sermon on the Mount" breathing out the spirit of Christianity is vividly disclosed in the fourth panel, while the fifth appeals to us exhibiting, as it does, the benignity of Jesus blessing the children, the call to future generations, "Suffer the little children, and forbid them not to come to me." (Matt. Chap. 19)

Pathetic but beautiful in conception and execution is the story of Magdalene and the alabaster box. The lesson it conveys is that of the forgiveness of sins; "Woman, thy sins are forgiven thee: go, sin no more." (Luke, Chapter 7)

In the seventh panel the doctrine of the "Resurrection of the Body" is emphasized. Jesus calls forth Lazarus from the sepulchre wherein he had been interred three days; Martha and Mary stand one side while Jesus performs the miracle and thereby reunites those beloved ones.

"Hosanna to the Son of David" was the greeting sent by the multitude which welcomed the Saviour at His entrance into Jerusalem. They strewed palm branches and spread their garments in the way and called Him King. All this was a prelude to the great gifts he was to bestow forever upon humanity. He was riding triumphantly to meet death to everlasting life for men.

The institution of the Eucharist at the "Last Supper" is the final act in the series; the pledge He should abide with men all days to the consummation of the world; His last will and testament, "Do this for a commemoration of me." Having said this He went out to Gethsemane.

The story of the Passion and Death of Christ is told in the stations on the side walls of the church. The touching incidents are worked out with study and care. As we visit each and reflect upon what it conveys, the way of the Cross brings us at last to the foot of the altar disposed worthily to hear Mass, the renewal of the immolation of Jesus Christ upon Calvary.

The Mass is ended; with bowed heads we glance at the priest who turns to impart the blessing of God the Omnipotent upon all who are present. We look up to the figure of the Ascension and sincerely give thanks that we believe in the Divinity of Jesus Christ from Whom all graces flow.

History next presents the evidence by summoning illustrations, saintly men of the past.

The pages of Holy Writ, historically considered, are first open to the prophecy of Isaias, 800 B. C., which foretells the birth of the Messiah, the place and time, His name and achievements. The statue of the prophet, holding the scroll of prophecy, is erected in the forepart of the sanctuary, Epistle side. This very prophecy (Isaias, Chapter 7) was the one the elders handed Jesus in the synagogue during the first year of his public ministry after his return to Nazareth from Jerusalem. The fame of the "Miracle Worker" had preceded Him and the neighbors were expectant of Him performing the like in their own village.

Christ read aloud the passage selected and calmly informed all present that the "prophecy was that fulfilled in Him." This declaration incited his auditors and, making an onset, they led Him to the top of Mt. Carmel to cast Him into the abyss, but He calmly passed through their midst and took up his abode at Capharnaum. The miracle desired had been granted by the darkness that came over them on the memorable day when Jesus departed from the town that had known Him thirty years.

"Behold the Lamb of God" was the utterance of John the Baptist. He is seen standing by the right side of his blessed mother. On the left of St. Elizabeth is St. John the Evangelist who had dipped his pen in the sunlight of inspiration and wrote for all time

Saint
men of the past
↓
saintly

against doubter and cynic the adorable words "and the word was made flesh and dwelt amongst us" (John, Chapter 1).

The fourth century opened with the rise of Arianism which was to be refuted in the Council of Nicaea; St. Athanasius, who holds the first Gospel window, was commissioned to make clear the declaration of the Church's belief. The Nicene Creed became from that day a part of the Mass, and at the words "Incarnatus Est" every worshipper falls upon his knees.

As we leave the Eastern Church and come to the Western we meet the great St. Ambrose of Milan (A.D. 344–A.D. 397), intrepid bishop, illustrious orator, and saintly man. He chants most reverently in the *Te Deum* he composed, "Thou Christ art the King of Glory."

The convert and beloved son of St. Ambrose was St. Augustine (A.D. 354–A.D. 430). His marvelous understanding of the working of grace in the human soul surpasses all writers. Unhesitatingly, he turns to the Saviour as a fountain and calls Him our Mediator.

With reverential affection we regard the window of St. Jerome (A.D. 340–A.D. 420). We recall the wonderful intellectual endowments of this man of God that distinguished him as the most learned of his time. His linguistic knowledge enabled him to translate the sacred writings from several languages into the "Latin Vulgate," thus making it possible to have the Bible as the "Book of Revealed Religion." St. Jerome wrote indignantly against some who contended that the Blessed Mother had other children; the refutation was complete. He lovingly proclaimed anew the virginity of Mary, —*Beata Virgo Maria!*

St. Gregory the Great (A.D. 540–A.D. 604), pontiff, the father of plain chant and the authorized ritual in the Church, inserted into the Mass the invocation, *Christe eleison*, a new declaration of the Divinity.

The later Middle Ages are ushered in by the great St. Anselm (A.D. 1033–A.D. 1109), Archbishop of Canterbury, reputed as the founder of Scholastic philosophy. The author of several works, the greatest of which "*Cur Deus Homo*"—"why should there be a God man"—furnishes the ground work of the atonement.

St. Bernard (A.D. 1090–A.D. 1153), founder of the Cistercian Order, saint, preacher, counsellor, urged the preaching of the Gospel; he declared that Christ likened himself to a husbandman who went forth to sow the seed—"Missus est semen seminare."

Saint after saint follow one another in those Middle Ages, illustrious scholars who left their stamp upon the learning of the day; and so the next great figure is

St. Bonaventure (A.D. 1221–A.D. 1274) whose writings in the Passion of the Saviour prove clearly the compatability of human suffering with the divine nature in Christ.

The friend of St. Bonaventure was the angelic Doctor, St. Thomas of Aquin. He is shown holding the office book of the Blessed Sacrament. The Versicle chanted at the Benediction of the Blessed Sacrament, whenever and wherever given, "Panem de coelo praestitisti eis" is the crown over his head—and what a crown!

The last in the cycle of windows is that of St. Ignatius (A.D. 1491–A.D. 1556), founder of the order of Jesuits, whose purpose was to combat in the universities of his day the rationalism that culminated in the French Reformation. The rallying cry and inspiration to endeavor is the familiar "Ad maiorem Dei gloriam"—"for the greater glory of God."

Again we stand at the altar, this time before the statue of the Sacred Heart that holds a position relative to the one of Isaias. It is the second appeal of Christ to men. The statue is artistic to perfection, natural, pleading. As we look into the sad, earnest face, the outstretched hand inviting, beseeching, the Sacred Heart aflame with the love of men, our own hearts catch the fervor and we fall on our knees and humbly give thanks with St. Ambrose, "Thou, Christ, art the King of Glory."

IV

THE CHURCH BEAUTIFUL



THE transept is familiar to most of the Churches in Italy and since the early day of Christianity its use has been constant. Indeed, the transept is of Christian origin. The faithful of those early days added side walls to the basilica, then everywhere in vogue, which resulted in the cruciform plan, expressive in the highest degree of their belief. In subsequent times not only the Romanesque but the Gothic adopted the cross as the unmistakable symbol of Christian faith and endeavor.

The transept is a feature of St. Paul's Church. The consensus of opinion on the part of those who seem qualified to judge is that the quiet dignity and lofty grandeur of the edifice rests, in no small measure, upon the transept dexterously employed to add area to the sanctuary and to the church.

The side altars are not cramped or crowded into narrow quarters but find commodious settings in the transepts, and thus are visible from almost any quarter of the church.

The altar of St. Joseph is at the Gospel side, and on the Epistle side of the sanctuary is the one of St. Patrick.

Each altar is of Paonazza marble in a frame of Siena ornamented and made elegant by marble inserts of darker hues. The crown of the tabernacle is one solid piece of Siena, the surface polished and carved in exquisite fashion. In a niche of special design above the tabernacle and reaching well up on the back wall stands the statue of the saint in whose honor the altar is dedicated; on either hand of the niche, the unadorned spaces have been beautified by paintings which portray the life work of each saint.

Instead of a window at the east end of the transept, an alcove is the shrine of Our Lady of Victory.

The shrine of the Blessed Virgin is more ornate because of the opportunity the alcove afforded for decoration. Rich marble lines the circular walls; mullioned windows light the upper half above the



altar, which we have already said is Paonazza. Paintings flank the side spaces after the manner followed in the treatment of the side altars.

To one kneeling at these altars the transept becomes a chapel, charmingly arrayed in colors of blue and cream and gold; the walls of painted canvas incite such devotional feeling and contentment that the visit reluctantly terminates.

STATUARY



THE statuary is best viewed from a position in the nave about one-third of the distance down from the main altar. There are seven statues in all, each of Caen stone, designed and chiseled by Lualdi, a disciple of the noted French sculptor, Romain, who was reputed the best since the days of Angelo. Each statue was modeled, and upon approval of the Pastor, was sculptured. Not only was thought given to the selection of the statues and the claim their presence might have in the plan of the interior development, but study also was needed that each of the seven statues might have correlation one to the other and still retain its independent purpose; all, nevertheless, bound together in such splendid order as to influence without dominating the vision.

Our reference to each is brief, but must suffice, with the hope that the explanation given will be the inducement for a personal examination at one's leisure.

At the juncture of wall with transept, Gospel side, is the sturdy form of St. Peter which occupies the niche conspicuous by its position in the main body of the church. The right hand of the saint firmly grasps the keys, symbol of judicial power and authority, holding them close to the body, while in the left hand is the bound volume of the Revelation. Resolution, born of responsibility, is stamped upon limb and feature, but the slightly bowed head and upturned eyes, full of earnestness, directed toward the tabernacle as if seeking grace to guide and to perform, help to a right appreciation of the conservatism which is characteristic of the Vicar of Christ and head of the Church.

The pedestal rests upon a support, square in form, the front face bearing the emblem of the Knights of Columbus, and the names of Cambridge Council 74 who contributed for its erection. Those who subscribed are ever to be remembered by a parchment placed in a sealed box imbedded in the masonry of the supporting base.

The niche of St. Paul, the Apostle, faces that of St. Peter, from the appointed wall, Epistle side, and the arrangement in the detail is identical with all that has been said of the niche of St. Peter.

The statue of St. Paul is the gift of St. Paul's Harvard Catholic Club. It was given in memory of six members who gave up their lives on "Flanders Field." The bronze plate, attached near the pedestal, records their names while the front face of the pedestal itself is engraved with the seal of the University. A sealed box contains the names of contributors, the record of each soldier dead, and information explanatory of the gift. While looking at this memorial, one must realize the exceptional honor of being remembered in such a beautiful temple and that the Apostle Paul, soldier and saint, set up in sculptured beauty, is the expression of patriotic sacrifice. No Cathedral of the Old World does more for the heroes of long ages past.

Artistically, the statue of St. Paul is classic in every sense. Vigor is its predominant trait, as seen on the pensive brow, or in the posture, as if awaiting the demand to begin action, or in the well-shaped hands which grasp the mighty sword. The long beard flowing down upon the chest adds to the striking presence, the mien and tone specially called patriarchal. Ah, it is truly the twin statue to that of St. Peter.

Already, reference of some length has been made to the statues belonging to and placed above the side altars as well as those of Isaias, the Prophet, and the Sacred Heart of Jesus.

More could be said but might be considered excessive praise.

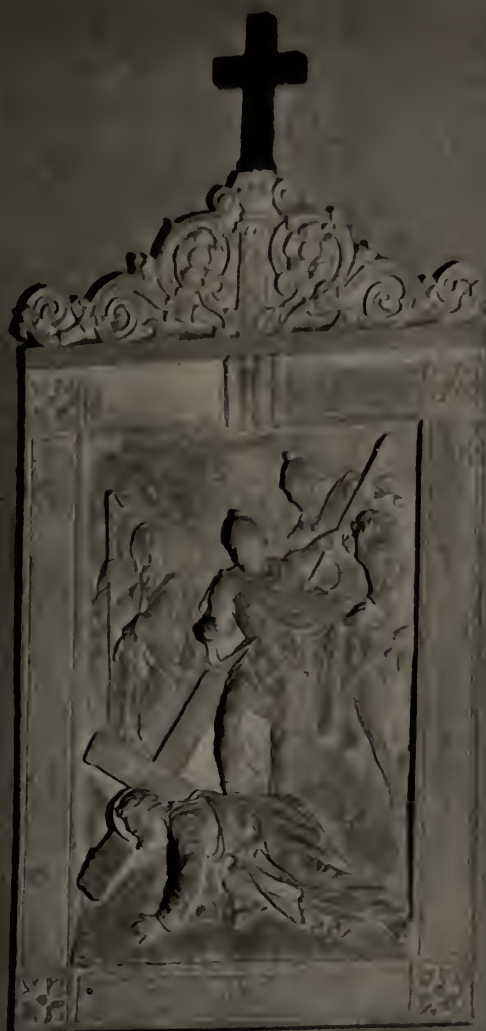
STATIONS OF THE CROSS



IN keeping with the statuary, moulded and carved by Mr. Hugh Cairns, are the Stations of the Cross. The designs have a personal touch that designates them to be not of the commercial group, the ready-made style, but emphasizes the fact that they are special productions, the better to secure harmony of relationship even in this very practical part of religious practice and church decoration. A close-up examination will repay the visitor by revealing the soulful sentiment embodied in the designs, as well as the delicate workmanship seen in every line and feature.

The place of the stations is midway of the windows, face night stone columns of the church itself. Travertine is the character of the stone in the columns. Brought in block from Rome, it was turned at this side into the required shapes and lengths by a New York City firm.

The Caen stone of the stations and the statuary with the Travertine columns, under the arched ceiling of the side aisles combine in appearance to suggest the galleria of some Old World Museum. Memories of visits, made to such famous places, crowd the mind while the senses feast upon an arrangement which binds statue and window, station and column into a symposium characterized by symmetry and beauty.



IX

FOUNDERS & SUPPORTERS.
ST PAUL'S PARISH

BAS-RELIEFS



HAT conduces, in no small measure, to complete the delightful appearance of the side aisle as a unit is the bas-relief that occupies the wall which flanks the choir loft to the side of the vestibule entrance. The contour of the bas-relief is circular at the top with perpendicular sides conformable to the walls of the church. There are two, one for each side aisle; these portray thrilling events in the Apostleship of St. Paul. The workmanship is splendid in execution and detail of portrayal, enhanced by colorful toning; the whole possessing a lifelike effect.

The panel of the Epistle aisle recalls the memorable day when St. Paul addressed the philosophers and people of Athens. Directly in front of the temple dedicated to the "Unknown God," midway of the Acropolis he stands, expounding the eternal truth to the learned men. They, intent upon his words, question the saint and engage in discussion among themselves. The temple of Athena, high up on the summit, is clearly visible; quite distinct is the avenue of ascent, lined with other temples and stately buildings. St. Paul's exposition interested but failed to convince his auditors.

The second panel, depicting the scene of St. Paul at Ephesus, marks the Gospel side aisle. Two years and more the apostle labored in the Metropolis where the merchants, anxious for the successful outcome of their enterprise, were wont to consult the oracle before the departure of their vessels in trade.

St. Paul preached so efficaciously against the practice that the priests and priestesses voluntarily left the temple, kindled a fire in the open square, and burned their books of divination.

BAS-RELIEFS—CLERESTORY



ALREADY the theological significance of the bas-relief series arrayed in the clerestory, has been explained in the argument of Scripture. They are deserving of notice, however, from their own distinctive worth and beauty of conception by the study of Hugh Cairns, who devoted time and painstaking effort to their execution. Much might be said, but a word only must suffice.

Panel 1—The Annunciation: is best seen from the choir loft. There the setting is recognized as a reproduction of the accepted masterpieces of long ages, but the sweetness of face and humility of posture, so natural to the Blessed Virgin, have been attained to a remarkable degree in this panel.

Panel 2—The Visitation: should be viewed also from the choir loft. The portrayal is realistic, both by the relative manner of St. Elizabeth's greeting to the Mother of Our Lord and the domestic welcome instanced by the open door, with Zachary standing benignly upon the threshold.

Panel 3—Bethlehem's Night: familiar in a way, but is ingenious by the introduction into the grouping of the lamb which nibbles the very straw on which rests the Divine Infant.

Panel 4—The Presentation: shows the Holy Family together in the Temple the first time, attended upon by Holy Simeon and the priests. Their humble station in life is indicated by the offering of a pair of doves in the hand of St. Joseph.

Panel 5—Adoration of the Magi: most vivid in portrayal. Christ, the New-Born King, is held aloft by His Blessed Mother while the Magi bow down in homage and offer their gifts. The attitude is regal; the arrangement removes the humble surroundings and seems to present a kingly court instead.

Panel 6—The Flight into Egypt: the first panel to receive the study of the sculptor, in order that it might be the standard of measurement for the others. What a lovely thought is embodied! The



journey is nearing the end and weariness had settled upon all; even the jackass carrying the precious lives of Jesus and Mary. St. Joseph turns back to speak a word of encouragement, and response is made by the Child, Who, with extended hand, is holding a flower His mother had given Him, but which He now offers to the saint himself. Even the jackass bestirs himself, striking his limbs more firmly into the sand; his elongated ears and nostrils, distended, tell of resolution to carry on.

Panel 7—Jesus in the Midst of the Doctors: to view this panel properly, one should stand near the central altar gate; for there the extraordinary intelligence on forehead and countenance of the boy Jesus, Who is expostulating with the learned men about, shines as sunlight upon all the company assembled. At that hour He is, in very truth, the “Light of the World.”

Panel 8—Christ at Nazareth: another lofty conception is here presented by the sculptor. Jesus with St. Joseph is at work in the shop. The time is the close of day. Weary of toil, Jesus, apparently nineteen years of age or thereabout, lifts up his arms as if yawning. The declining sun instantly throws the shadow of a cross behind Him on the wall. At the moment Mary enters, but suddenly starts back, as if divining something in the look of the Saviour and the sight of the shadow cross. St. Joseph, mystified at what is going on between Mother and Son, pauses at his labor. The artist’s production is most clever.

Panel 9—The Wedding Feast: The designer took pride in this panel because of the successful portraiture of the diverse people composing the company and the action of Jesus directing the servants who are fulfilling His order. By such portrayal, Cana must live on forever.

Panel 10—Jesus Baptized by St. John: no easy task for the artist to bring into sculptured form, adequate in scope of narrative and vividness of action, the great event revealing the threefold person of the Deity. The task is splendidly successful in this panel that portrays the sublime action of the Trinity, and marks the commencement of His public ministry.

Panel 11—"Come, Follow Me": the selection of the Twelve is shown quite effectively. It was a real difficulty to find room for thirteen figures in a panel of the same size as that in which two only were to be found. That the achievement was accomplished in this particular panel is deserving of unstinted praise, carried out as it is, without in the least marring the invitation upon the lips of Jesus, "Come, Follow Me."

Panel 12—Primacy of Peter: in this panel, the sculptor again manifests his predilection for animals. Under the spell of the words, "Feed my lambs, feed my sheep," spoken by the Saviour at the conferring of the power of the Primacy on St. Peter, lambs and sheep, wedged among the feet of the Apostles, are cleverly introduced.

Panel 13—Sermon on the Mount: a well-known art critic of our largest dailies declared in his public criticism that this panel was distinguished by the dramatic action. Christ speaking to the multitude in words of fervent declaration, represented in sculpture without losing any of the effect intended, was a feat that required confidence with real craftsman's skill.

Panel 14—Blessing the Children: benignity shines out in face, in limb, and in figure of the Saviour Who "Suffers the children to come unto Him." His hand rests upon the heads of the little ones who have lovingly gathered at His knees and look up confidently into His sweet countenance; they are the forerunners of generations unborn who in turn would successively, in their age and generation, direct their eyes to the Heavenly Master and plead for the blessing of Christ and His religion that alone can set men free.

Panel 15—The Forgiveness of Sin: Magdalene in tears at the feet of Christ in Simon's house and the alabaster box of ointment, used to anoint the head of the Saviour, never fail to touch a responsive chord of sympathy in every heart that feels for humanity. The scene at the supper table with Magdalene kneeling in the act of wiping the sacred feet with her golden tresses is admirably wrought out in every detail.

Panel 16—Raising of Lazarus: the panel dealing with this subject is exceptional by reason of contrast with all those that have

preceded. In the former, serenely conscious of His innate power, Christ is the central figure; He dominates in mien and action, but conveys beneficence upon all within range of his activity. Here, Jesus in tears is sorrowing at the death of Lazarus; so much did He grieve that the friends and onlookers marvelled at the depth of His lament.

Ah, the love of Jesus for Lazarus prevailed against sorrow, and the call "Lazarus, come forth" was the assurance to all men of the truth of the teaching in the resurrection of the body.

Panel 17—Triumphal Entry: as we view this panel our souls are filled with enthusiasm, and the impulse to cry out "Hosanna to the Son of David" surges up within our very being. That triumphal entry was the prelude to the victory over sin and death. Aye, and a guarantee also of life everlasting for the faithful of the earth.

Panel 18—The Last Supper: there is the Upper Chamber; there are the Twelve seated at the table with Our Lord. Lovingly we regard that memorable scene, and wonder how the figure of the Saviour seems to enwrap about His Sacred Heart the person of each Apostle. The last covenant with men is well set forth in this panel, so faithfully and richly wrought.

SANCTUARY PANELS

At the entrance into the inner sanctuary, above the marble pilasters, stand sentinel-like the angels of the Holy Sacrifice. Sweet faced, with hands clasped in prayerful adoration, a glittering crown and shining star upon their brows, their garments are the sacred robes of the altar, the chausable embossed with richest grapes and vine yielding mellow juice into the Chalice of Salvation which rests upon the sacrificial stone. In ancient times, angels guarded the Holy of Holies, and angels adore at the tabernacle of the inner sanctuary,—the Holy of Holies under the newer Rite.

To augment this truth the more, deeper within the sanctuary, of equal height with the angelic sentinel, are the panels of the side walls; these show the Cherubim with trumpet, cymbal, harp, and all kinds of musical instruments; they sing glory to the Lord of Hosts, and repeat over and over again the Sanctus, Sanctus, Sanctus, preserved for the great court of heaven.

PAINTINGS



ATTENTION has previously been directed to the spacious floor area and stately appearance of the edifice afforded by the transepts. Contradictory, it might seem, that these transepts belong to the main building and, at the same time, each is a unit by itself,—church and chapel together. How does it happen?

The side altars are set well over in the transept, the plain walls are bisected by the niche with its statue over the tabernacle, affording a splendid chance to insert a painting of large dimensions. The opportunity was not overlooked.

Two large paintings fill the spaces on either side of the statue of St. Joseph; one, a reproduction of the well known espousal of the Blessed Virgin and the Saint; the other, an original composition showing the death of St. Joseph.

Professor Marisaal of the Belgic school of Art is the artist for both. “The Death of St. Joseph” is notable, rich in variety of coloring, splendid portrayals of Jesus, Mary, and Joseph; this picture, full of quiet action, is a masterpiece of the spirit of the Modern School. The golden lettering—*Fidelis Serveus et Prudens*—which shines out from the clouds of a vision vouchsafed the dying saint, apprises of the end and eternal reward.

The altar of St. Patrick on the Epistle side of the church is treated in like manner as that of St. Joseph on the Gospel transept. The plain wall areas that flank St. Patrick are taken up by paintings of exceptional quality.

The Court of Tara is a scene of magnificence as Patrick and his followers are conducted by Erin’s warriors into the presence of the royal assembly. The round tower is on the landscape; Gaelic carvings adorn the columns and throne of the kings; the ancient bard and their harps, the minstrel boy and Irish hound have a place in the picture; all combined into a magnificent setting for the arrival of the saint and his followers.



In the forefront, St. Patrick is seen addressing the king and royal personages; he holds up the shamrock as emblematic of the truth, in contrast with the sacred fire which burns brightly in the brazier, set out in the centre of the memorable gathering. Nothing is wanting to the historical scene, rendered most attractive by the use of colors that the event and circumstances presented.

The commencement of the saint's mission to Ireland was at Tara, and its glorious consummation is aptly conceived and portrayed in the second painting where Patrick is before the altar of his cathedral at Armagh blessing the crown to be worn by the Christian king of Ireland. Celtic is the style of architecture, and Celtic the habiliments and accoutrements of attending knights and warriors.

Much research and study were given that all things might be accurate in the composition; consequently, our endeavor to present another work of the Modern School, up-to-date in the lesson it is intended to convey, seems to be fully successful.

Well up on an intervening space, separating the marble pilaster of the inner sanctuary from the pilaster of Travertine that marks the transept boundary, is an appropriate painting of the armorial bearings of His Eminence, William Cardinal O'Connell, Archbishop of Boston. He, by approval and otherwise, made possible this church dedicated by him a pillar of truth to the living God. Companion piece to the Coat of Arms is the Seal of St. Paul's Parish, Cambridge, specially designed by Mr. Pierre LaRose.

These small set pieces are beautiful and necessary; they connect the rich marble lining of the sanctuary with the paintings of transepts, as golden clasp holds together for sacerdotal wear the sacred vestments.

The shrine of Our Lady of Victory is in an alcove to the side of transept. The alcove itself is finished in blues and gold, in marble and painted window; a bower, in truth, for our Blessed Mother and Child.

The plain walls outside the alcove, on either side, are similar in every respect to those where are fixed the altars of St. Joseph and St. Patrick. The treatment should be the same, therefore, and the

mode followed in the two former instances was adopted for the Shrine also. The first painting selected for this purpose is the presentation of the Blessed Virgin in the temple by St. Ann, her saintly mother. The second painting is that of the Apostles at the tomb of the Holy Mother in Gethsemane. Both paintings are like the summary of the Blessed Virgin's life; both paintings are replicas of the Masters. At the apex of the curve is the Crown of Glory of the Blessed Virgin, with the new star, "Our Lady of Victory," added to the celestial setting. Angels trumpet the title, one for heaven, the other for earth.

PICTURES



THE beautiful stained glass window adds brilliancy to the west transept. An oval space over the window lends itself admirably to the symbol of the Propagation of the Faith,—the cross surmounting the earth's orbit swinging in the empyrean,—constant reminders of the divine commission, "Go, teach all nations."

Flanking the windows are two paintings. The first portrays St. Columban parting with his Irish home and mother, as he and his companions set their faces to the journeys and labors that have immortalized their names, as recounted in Montalembert's "Monks of the West." Our Pontiff, Pius XI, during the past year, honored St. Columban when he ordered special religious service commemorating the foundation of the monastery at Bobbio, in northern Italy. This monastic home, built by St. Columban thirteen hundred years ago, is still in use, and enshrines the remains of the saint.

The second portrays the farewell of the religious of the present generation who are leaving for the mission fields in the Orient. St. Paul's Parish is notable for the number of her children who are enrolled in spreading the truth. The great St. Paul, patron of our Church, must favor and pray for the number of young lives that are generously offered for Christ crucified. The picture exhibits the illustrious Cardinal O'Connell, at the Cathedral altar, bestowing his blessing on the young men who are volunteers in the work. Beside the Cardinal is the reverent Pastor, holding the cross with which each priest is about to be invested. The Pastor stands sponsor for the young candidates who are kneeling before the altar. In the foreground is the Rev. Henry McGlinchey, S.J., who labored and died in India; the Very Rev. James Anthony Walsh, founder and director of Maryknoll Missionary Society, Ossining, N.Y.; the Rev. Fr. Robert Carroll, O.P.; the Rev. Paul F. Rooney, O.F.M., Missionary to the Indians at Oklahoma and Lower California, where he lies buried; the Rev. John J. French of the Carmelite Order; and the Passionist Superior of the first mission to China.

The arrangement of all paintings called for care in the perspective and color. These, the artist has successfully achieved.

The walls of the transept, covered with costly painting, demanded a rich setting on ceiling and cornice. Happily, this is done. The transept has become a beautiful chapel where lingers the worshipper; at the same time it severs not its connection with the church proper.

Another advantage is that it serves as a most appropriate transition from richest marble, cold in texture, to the windows of diamond glass, dancing in the sunshine.

WINDOWS



THE parish is fortunate to have windows directly imported from Germany. The manufacturers used painstaking effort to make the windows a specimen output. An artist was sent to the Ravenna Library to copy the pictures of the saints done in the Renaissance period.

The same artist used unlimited time in transferring the portraits to the glass; the result is the living countenances that look upon us as we pray. Upon their completion, so pleased was the firm that the windows were put on exhibit in Munich. In a letter to the Pastor the company gave assurance of the first class character of work and material. The primal colors, red, blue, and green catch the sunlight in every playful variety so that we are happy to remain in the blessed company. The twenty windows of the clerestory that glisten and glow make glorious the vaulted ceiling; they appear like satellites as they cast additional splendor on the perfect rose window that twinkles and scintillates from its place immediately above the great church organ.

DECORATIVE COLORS



HERE study and thought had been given in order that the interior adornment might attain classic standard, the choice of tonal color for the embellishment of ceiling, wall, and transept became a problem of much concern for those immediately entrusted with the decorative finish. Preliminary sketches were submitted; the various methods of decoration were considered; and what would best suit the Renaissance style of the building were duly weighed by architect, pastor, and expert until choice was made. Professor Marisaal, recently of Belgium, was secured as consulting expert. A contract was entered into with Mr. Martin A. Feeley, a long-time parishioner and decorator of many years standing. Mr. Feeley seemed to have been impelled by real devotion in the performance of the work. He attended to it daily, and resolved that every care be used by workmen to execute into perfect completion the work entrusted to him. "How chaste is the colorful effect of the church" is the verdict now passed by visitors who come even from distant parts and unhesitatingly express their judgment, and in several instances contrast St. Paul's with some of the newest and most notable churches in the country.

This unbiased evidence freely given solves the colorful treatment of the church interior, so as to satisfy the taste of scholar and people—a priceless reward to the Pastor and to the gentlemen who were associated with him in the performance of the important task.



REV. JOHN J. RYAN, I. P. P.
St. Pauls Church, Cambridge, Massachusetts

WOOD CARVINGS—CHIMES—FURNISHINGS



THE front of our churches is usually given over to the vestibule and organ, practically an upper and lower half emphasized strongly by the overhang of the choir loft. Such is the arrangement at St. Paul's. The front aspect of the choir loft in most churches is after the design of a square or circle so that it is not possible to get away from the balcony appearance. The choir section in our church appears quite different, due to the design of making the ends recede and disappear in a wavelike manner.

The front of the overhang is noticeable only as an ornamental band which unites the upper with the lower or vestibule section. So complete is the union that the great organ seems to rise up from the ground floor and holds within itself the vestibule screen, both component parts of a pyramidal set piece of oak perfectly joined, exquisitely carved,—the counterpoise to the sanctuary and altar.

The organ itself is a splendid instrument, designed and builded by P. Mias & Son, Cambridge.

The console reveals 77 stops and combination that produce over 700 notes; the pipes number somewhat over 4000. Electrical action and orgoblowers are of the highest workmanship, evidence that the best was sought to aid the rendition of church ritual, be the ceremonial of the greatest solemnity.

CHIMES

As it rings out the quarter hour, the chime clock of the campanile is heard distinctly for some distance. The clock is the make of the Howard Clock Company, Boston; the bells are manufactured by Meneely. The bells and clock were the gift of the pupils and Sisters of the Parish Schools. Aided by the parents, they accumulated One thousand dollars annually for five years—this sum with the interest almost paid for the full installation. The clock is a help to the School attendance, and reminds the faithful of the "Incarnation" by sounding the Angelus three times daily.

LIGHTING

In order that the vision might not be obscured by the suspended chandeliers or other forms of lighting, the Frink system of reflected lighting was selected for the church. In view of the ceremony, the worshipper is not hindered; even at the darkest hour he may read his book of devotions as with the light of the midday sun.

This light is especially serviceable. It brings out in strong relief the sculpture and ornamentation of the interior; it enhances rather than changes the color hues of whatever part

FLOORING

The flooring and aisles of the church are covered with a Stedman product, the newest material for floors. It is a noiseless congregation that enters and leaves the church. This flooring is fireproof and best of all, it is an ideal groundwork for the marble wainscot of the edifice.

BRONZES

Bronze altar gates, bronze candelabra, and bronze crosses are the furnishings of the sanctuary. The oaken furniture is of special pattern in keeping with the chasteness of the entire decorative plan.

THE CHURCH BEAUTIFUL

ENCOURAGEMENT

To the Pastor of St. Paul's Church who has served his entire priestly life in the parish, the present as well as the future needs of the place were clearly apparent. Civic improvements had made changes, and University expansion had worked out positive transformation of the locality. More than a half dozen streets with the dwellings of a Catholic population estimated at 1200-1500 souls were taken over. These people were compelled to seek homes elsewhere outside the parish boundaries. The movement which swept through the center of the parish involved the church and rectory and even threatened the property where stood the schools and convent.

To face conditions and to effect the readjustment was a real problem.

After much reflection, the Pastor conceived a way out of the difficult situation; namely, to abandon the church building then in use, to demolish the convent and provide another in its stead, to erect on the site of the old convent the new St. Paul's Church.

Plans were drawn, and with the architect the Pastor submitted the scheme to His Eminence, the Cardinal. Readily his clear mind grasped the project. He examined and approved the plans, and stipulated limit of cost. We had bowed ourselves from his presence, when suddenly he bade the Pastor return. Rising from his chair, His Eminence rested his hand upon the shoulder of the Pastor and said, "Father John, in building this church do not, I beg of you, like so many pastors, worry yourself into the grave. I stand behind you. Whatever the difficulty, do not hesitate to come to me. I am behind you."

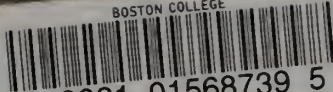
The words were locked up within the Pastor's soul, and when the dark hour of misgiving would arrive, dragging along worry and discouragement, how the echo of the promise "Do not worry, I am behind you," enheartened the Pastor and strengthened the resolve to push on to the finish. With grateful remembrance these words are here recorded.

With an unselfish, generous, docile people the Lord hath blessed us. They were our one asset. A plain people, their faith deep and abiding is manifested by their love for Jesus in the Tabernacle and for His Mother Mary under the title of Our Lady of Victory. To be triumphant in the cause of the God-Incarnate, to be triumphant in one's life struggle, to be triumphant over self, and to overcome by Christian charity the enemies of religion is the spirit of the parish, vouchsafed them from their devotion to St. Paul, their patron saint, and augmented by their love of the Blessed Virgin. To triumph in honor of Our Lady animated the souls of the Knights of the ages past; it is the ardent devotion of St. Paul's Parish. "Unless the Lord buildeth the house, he laboreth in vain who buildeth," is a reminder that we must ever look to Heaven for the successful outcome of our endeavor.

The church is complete, eight years after the laying of the cornerstone. It is a monumental structure, suited for any demand in the way of religious service and adapted by style of architecture to whatever developments or change of surroundings may arise in this vicinity. We are thankful to all who have aided the undertaking either by word or act.

The motive that actuated every step in the work, the one that must ever cause the church to fulfill its purpose is written plainly on the clerestory. The panel on either side of the great organ is engraven as follows: "Glorificamus Te"—"Benedicimus Te." "We glorify Thee"—"We bless Thee."

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